The EDISON KINETOGRAM

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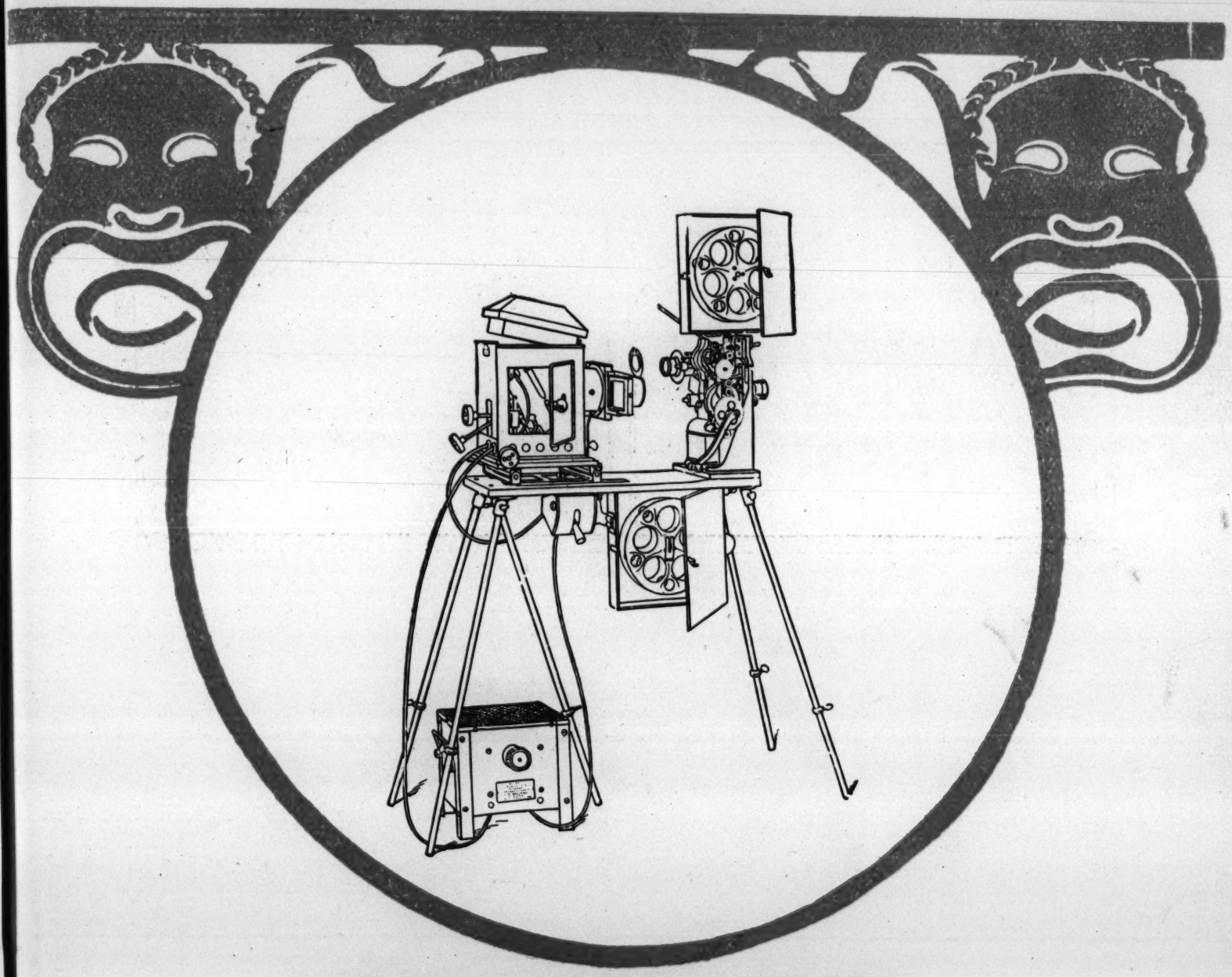

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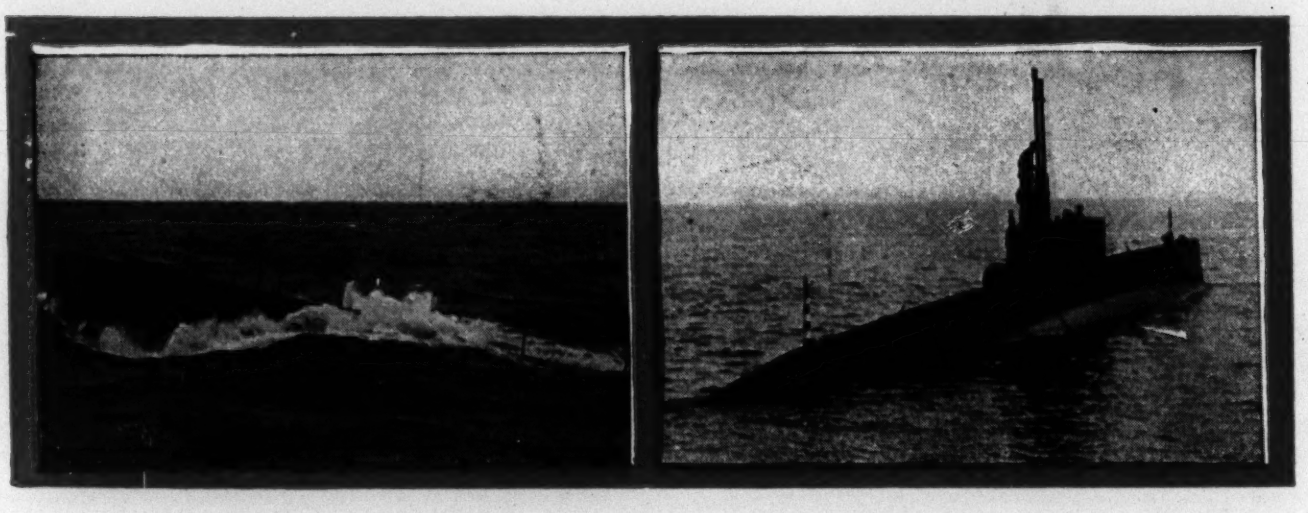
EDISON FILMS TO BE RELEASED on OCT. 8th, 12th, 15th and 19th

EDISON FILMS

To be released on Oct. 8th, 12th, 15th *and* 19th, 1910

Edison Film No. 6664 **Copyrighted, August, 1910** **Released, October 19**

Code, VLASBRAAK **Length, 334 feet**



U.S. Submarine "Salmon"

Evolutions off Provincetown, Mass., June, 1910
By courtesy of the Holland Electric Boat Company

(EDUCATIONAL)

THE "SALMON" is the latest submarine added to the United States Navy. It was built by the Holland Electric Boat Company, Quincy, Mass., and is the largest yet constructed anywhere, being 178 feet in length over all, and of about 370 tons displacement. She is equipped with port and starboard gasoline engines of eight-cylinder type, capable of developing 200 horse-power each. These engines are for surface running. For running submerged she uses a storage battery, which propels two 200 horse-power electric motors coupled direct to the gasoline engine shafting. She has shown a proven speed of 14½ knots per hour running on the surface and 13½ knots per hour running submerged. It is expected that her speed on surface will reach 16 knots.

The "Salmon" is capable of making a dive in three minutes by shipping water ballast, changing from full surface to an entirely submerged condition in this short space of time. In making "porpoise" dives when running, water ballast is not used, the ship rising and sinking entirely by manipulation of her horizontal rudders. She can remain under water at any reasonable depth for twenty-four hours without calling on the compressed air tanks, a crew of seven men being sustained for this length of time by the air taken under with the ship.

The "Salmon" is equipped with two torpedo tubes on the starboard and port bows, respectively, just under the surface of the water, each of which is capable of discharging a torpedo every minute ! She has submarine signal bells and stethoscope apparatus, permitting transmission of signals with sister ships when submerged at a distance of about one mile. Further, she has range finders and periscopes (tall upright poles) by which means the men below can see as far as the eye can reach in any direction.

The film shows the " Salmon" at close range, running on surface, submerging by water ballast, making " porpoise " dives and running submerged so far that only the tops of the periscopes are visible.

Edison Film No. 6666 **Copyrighted, August, 1910** **Released, October 8**

Code, VLASHAAR **Length, 951 feet**

The Lady and the Burglar

(DRAMATIC)

PROFESSOR BLACKBURN is an eminent lecturer, a man well past middle age. He has married a beautiful and charming young woman of whom he is deeply enamoured. No clouds mar the Professor's marital happiness. The young wife is very fond of the Professor, but he is so engrossed in his studies and the preparation of lectures on Egyptian hieroglyphics that he does not respond sufficiently to the ardent devotion of his wife. Mrs. Blackburn is constantly importuned by a previous suitor whom she had rejected, and though she declines at all times to listen to the handsome Lothario, she refrains from telling her husband anything about his advances.

An automobile accident happens one day which has a great effect upon the domestic affairs of the Blackburns. A little girl is badly injured in the accident and Mrs. Blackburn picks her up and carries her to the child's home. There she meets the father of the child, a man of poor circumstances, whose appearance would indicate that he is of the lower strata of life. Mrs. Blackburn places the child upon the little cot in her room and sends one of the neighbours for a doctor and a nurse. When they arrive she makes arrangements with them for the care of the child, and instructs them to leave nothing undone for the comfort and welfare of the little one. For this she receives the gratitude of the father, who is deeply impressed

by the kind act of this beautiful "Lady Bountiful."

We now go back to the Blackburns. One day Mrs. Blackburn is waiting in the park for her husband to come along, when Ainsley, the rejected suitor, passes, sees her and accosts her. The Professor coming to the place of meeting, sees his wife in conversation with a handsome stranger, and for the first time in their married life jealousy finds a place in his heart. Mrs. Blackburn does not tell the Professor who the handsome stranger is, fearing to arouse the very sentiment which has, unknown to her, begun to tear the Professor's heart. The suspicions of the Professor are deepened when on entering the parlour one day he finds Mrs. Blackburn hastily concealing between the pages of a book a letter which she has just received. He asks her what is in the letter and she hesitatingly says that it is from a friend. As a matter of fact, the letter is from Ainsley, announcing that he will take the first opportunity of calling when the Professor is not at home. Mrs. Blackburn is angered at the reception of this letter, but does not tell the Professor anything about it.

While the Professor's mind is tossed between varied emotions of love and jealousy he receives a call to deliver a lecture out of town. Hastily gathering some data and books, he bids Mrs. Blackburn goodbye. It is evening, and as the Professor leaves his beautiful home we see a rough-looking character, none other than the man whose child was befriended by Mrs. Blackburn, watch him as he walks away. The man's attitude indicates that he intends to burglarise the house, and such proves to be the case. He steals around the back way and enters the rear window. While Dykes, the burglar, is filling his sack with the silverware in the dining room another visitor calls. The butler is presenting the caller's card to Mrs. Blackburn, when the latter, who proves to be Robert Ainsley, is seen to enter the room unannounced. He is clever at passing off the intrusion, and tries to make love to Mrs. Blackburn. She repels his advances and asks him to leave the house. He laughs at her, and refuses to go.

While this scene is going on the Professor, who has forgotten a couple of books which are necessary in the delivery of his lecture, returns to the house, enters the library and hears some discussion going on in the other room. His jealous mind immediately forms the conclusion that Mrs. Blackburn is untrue to him. While the Professor is trying to fathom the difficulty in the library we now watch Dykes, who is leaving the dining room and entering the parlour. He is on the scene when Mrs. Blackburn and Ainsley are in a heated discussion, and when he recognises Mrs. Blackburn he tries to help her out of the dilemma. When the Professor drops a book in his excitement in the next room Mrs. Blackburn realises that her husband is at home and tries to get Ainsley away. She is afraid of his stepping into the hallway for fear that he would meet the Professor, and she is afraid of telling the Professor of his presence for fear that he might be unjustifiably jealous.

She is in a quandary what to do, when Dykes, the burglar, steps forward, places his gun to the breast of the undesirable Ainsley and tells him to leave the house in the manner that he (Dykes) entered. This Ainsley does. Telling Mrs. Blackburn to trust him, Dykes places his pistol on a chair and pretends to take the necklace from her throat. The Professor enters and is surprised at not finding what he expected. He quickly rushes to his wife's aid. Seizing the revolver he forces Dykes to throw up his hands. The Professor backs towards the telephone on the table. Mrs. Blackburn now realizes that the man who has saved her is going to be captured. Her quick wit saves the situation. By a clever ruse she effects the escape of Dykes. This is not a great worry to the Professor, for the fact that his jealousy was unfounded is the paramount consideration with him.

Edison Film No. 6667 **Copyrighted, August, 1910** **Released, October 12**

Code, VLEITWATER **Length, 1003 feet**

The Attack on the Mill

An Episode of the Franco-Prussian War
Adapted from the Story by Emile Zola

(DRAMATIC)

FIRST the eye is introduced to the old mill itself, with a gay betrothal party in progress,and laughter and merriment on all sides. Suddenly the laughter is hushed by the martial tread of feet, and the smile of joy fades from the two young lovers' faces as the French soldiers march into the courtyard and prepare to defend the mill against the oncoming attack of the German army. The mild summer afternoon has but halfway run its course towards its western home when a wounded outpost comes staggering into the courtyard with the news of the advancing German army stamped upon his blood-stained forehead. Suddenly the courtyard is filled with the smoke of battle, and we know that the long-expected attack is on. In one of the rooms of the ancient mill old Merlier, his daughter, and young Dominique, her lover, are huddled close together in mute terror and humble submission, while behind the barricaded windows of the room kneel powdered and blood-stained French soldiers, sullenly resisting the leaden onslaught of the Germans from without. Neither old Merlier nor Dominique takes any interest in the conflict save that of terror, fear, wondering when it will all be over and dreading the result.

A leaden messenger of war has rudely kissed the brow of Dominique's sweetheart, and slowly the red blood trickles down her cheek. Dominique sees it, and a savage impulse of defence leaps into his brain. He hurls one of the soldiers aside and, seizing his gun, smashes the window frame and stands there loading and firing with the determination that each shot shall reach the heart of a German soldier and teach him to remember that the woman whom Dominique loves is more precious to him than a thousand other lives. At sunset the French decide that to defend the mill any longer would be useless, and a hasty retreat is ordered, but Dominique does not hear them. The red stream of blood on his sweetheart's forehead is all that he can think of, and so he continues to load and fire until suddenly he is confronted by the German Captain and his

officers, and into his ears are read these words:—

"Any citizen of France bearing arms against the German army, not clothed in French military uniform, will be treated as a spy and shot without court-martial."

He feels the warm, soft arms of his sweetheart around his neck, and then he is marched away to be locked in a room till the Germans have time to end his life in the morning.

Upstairs in the room above him old Merlier's daughter stands listening. She is thinking and thinking of the coming dawn. Silently she goes to the window and opens the inner shutters. The soft moonlight steals into the room. She decides to crawl down the ivy-covered wall to her lover below. Unfastening the window of her room with an old knife, she crawls down to the window below and knocks. Soon the two lovers are in each other's arms. After much pleading Dominique agrees to try and escape for her sake. They steal to the window. On the opposite shore by the great water falls can be seen the German sentinel passing back and forth in the moonlight, with his rifle on his shoulder. Dominique is unarmed. Slowly the girl takes from her bosom the knife and finally stretches it towards him. The lovers look into each other's eyes and they understand one another. Dominique takes the knife and prepares to leave.

An hour later and the head of a man appears above the rocks on the bank of the opposite shore just behind the waiting sentinel. A stone falls into the river—a muttered cry and the two men are locked in each other's arms in a terrific struggle. A knife gleams in the moonlight, and slowly the sentinel sinks to the ground, while young Dominique stands staring down at him. The alarm of Dominique's escape is given in the morning, and the body of the dead sentinel is brought before the commanding officer, together with the knife that was found beside him. Old Merlier realises by his daughter's looks of terror and cry of fear that she is guilty of young Dominique's escape, and he takes the blame upon himself to shield her from the guilt. The commanding officer is relentless in his determination to capture young Dominique, and gives Merlier the opportunity of finding him and bringing him back in order to save his own life. This, of course, the old man refuses to do, knowing what it would mean to two young lives. But his daughter learns the fact and seeks out Dominique in his hiding place. There she is forced to tell the man she loves that his life is the price of her father's.

The hour of execution has arrived, and old Merlier stands waiting for his doom, when young Dominique and his sweetheart return only to find that she has failed to save either one of their lives, as the Commander decides to make both pay the penalty of the crime. But the fate of war often changes with the passing moment, and it is thus that the ultimate close of the picture gives the audience a thrill of joy and surprise that were well to leave untold.

Edison Film No. 6668 **Copyrighted, August, 1910** **Released, October 15**

Code, VLIJEN **Length, 1003 feet**

His New Family

From "Sans Famille"

By Roy Norton

(DRAMATIC)

MICHEL LAFAYETTE, a school teacher in one of the little seacoast towns in France, concludes to go to America to better provide for the maintenance of his wife and eleven year old boy. He leaves after bidding farewell

to all his neighbours and his scholars and lastly to his devoted wife and son, whom he leaves to the care and protection of the curé of the village.

We follow Michel to America where he finally wanders into the great Southwest and seeks occupation at a large quartz mine. This is given him and for some time he goes along successfully. A year after his arrival in America his wife dies in France. The good old curé, thinking it best for father and son, sends little Jean by express to his father at Holcomb, Arizona, in the United States.

At about the time Jean leaves France, Michel Lafayette, his father, is killed in a mining accident. When the boy arrives at Holcomb and is turned over by the stage driver to the express agent there is a curious crowd of miners gathered about. As the Express Agent inquires "Who knows Michel Lafayette?" there is a silence which immediately conveys to the Agent the fact that the father is no more. The pathetic little figure of the French boy among his strange surroundings is beautifully portrayed. The question arises among the miners what to do with the child. It is suggested that a widower among them who has two children of his own, one Jack Smith, take the boy in charge, and that they will club together to help him along. Smith peremptorily refuses to do this and roughly withdraws with his own children from their midst.

Big hearted Andy Kendal, a typical old pioneer, takes in the situation and makes up his mind to adopt Jean. Jean, on learning of his father's death, is deeply affected, but child though he is, the manly instinct which fills his heart is stirred, and, in the slang of the day, he "braces up" and accepts Andy's open offer of friendship. We see Andy bring the boy to his cabin and establish him in his new home. After Andy has built a bunk for the boy they proceed to enjoy their first meal together. Jean, who has been reared with elegant manners, is terribly shocked at the table etiquette which Andy displays, and a delightful comedy scene is enacted between the rough old miner and the little French boy. They finally come to a complete understanding and everything looks bright for the household, which has opened up a new life for Jean. After some months of life in the West little Jean becomes more of a Westerner. He wears boots and the characteristic handkerchief about his neck, and he is innocent of a coat. The only children in the camp are the little boy and baby girl of Jack Smith, the ruffianly character who refused to take care of Jean. Jean becomes attracted to the little ones and seeks frequent opportunities of playing with them. This annoys Smith, who orders the French boy away.

One day Smith is walking near the edge of a mountain stream and is roughly dragging his little boy along. The boy evidently is very tired and Smith, to hasten him, attempts to strike the little lad. Jean comes along at that moment and remonstrates with him. Smith becomes very angry and makes a quick movement to

strike Jean. Jean ducks the blow, which carries with it so great momentum that Smith misses his footing and goes over the bank into the stream below. Jean is thunderstruck and rushes down to try to help the man who had just attempted to strike him. He is unable to do anything, for Smith is carried down by the rushing stream. Jean cautions the little children to remain quiet while he runs to the mine where Andy is engaged and tells the Superintendent of the accident, running back himself to the little ones. The men rush along the stream and finally find the body of Smith, but too late.

Little Jean has seen them recover the body and knows that the father of the children is no more. A big thought comes to him. He takes the little ones by the hand and brings them home to the cabin of Andy Kendal. The youngsters are very tired and Jean puts them both into his little cot, tucking them in for the night. He feels the necessity of looking up Andy Kendal, who is busy with the men at the mine, and before leaving the cabin writes a characteristic letter notifying Andy that he has adopted the little children of Jack Smith. Jean is so sleepy that he gives way to the desire for rest and falls asleep before he quite completes the letter.

Andy returns to his cabin a couple of hours later, lights the lamp and finds Jean asleep over the table. He picks up the letter, reads it and is astonished to find that the family is increased by two. It is impossible to describe the emotion of the miner. Comedy, pathos, nobility,—everything is blended here in a beautiful heart touch. Andy finally takes the sleeping boy in his arms, lays him across his own bunk and covers him up for the night.

The question now is, what is he going to do? Thinking the thing over for a moment, he stands before the namesake of the Great French General, comes to a military salute and bows his head, fully convincing the observer that he has concluded to abide by the action of little Jean. It now occurs to Andy that he will have to find a place to sleep that night and he begins to build another bunk, but as he is about to strike the first nail he realises that he will wake the sleeping youngsters. Giving up this means of resting, he takes his heavy coat from the wall, rolls it in a bundle, lays it on the corner of the table, fills his pipe and sits in his chair surveying his trio of protégés. As he sits there in profound thought that peace which comes to the heart of a man who is doing a noble deed fills the soul of the rugged character, who has divided our interest and sympathy with the little Jean during the progress of the picture.

Edison Film No. 6669 **Copyrighted, August, 1910** **Released, October 19**

Code, VLIJMKOKER **Length, 584 feet**

How the Squire Was Captured

(COMEDY)

IT starts in church, where we see most unexpectedly a country squire trying to flirt with a pretty girl across the aisle. The said pretty girl, being full of ideas (perhaps somewhat induced by the young man behind her who whispers in her ear), intimates to her maiden aunt beside her that the squire's sheep's eyes are being cast at her (the aunt). Strange to say, the old lady is not so much displeased as one might expect, but smiles rather demurely and almost coquettishly.

Then there comes a note from the same squire, addressed to Miss Cora Lee, the

pretty girl aforesaid. She shows it to the young man, likewise aforesaid, and they laugh at the idea of the squire addressing her. And when they have both read the note and see that the squire wishes to call they are ready for any mischief. Again the girl has an idea and, seeing that there is space to do so, she changes "Cora" so that it looks like "Cordelia," which is the maiden aunt's name, and consequently the letter finds its way into the hands of the older lady, who at once responds by giving the squire an invitation to call. When he does call and tea is served in the garden he finds that he is being entertained by the aunt, and that the pretty girl in whose company he had counted upon passing a very pleasant afternoon is just out of reach at the flower bed,—so near and yet so far. Of course he is terribly disappointed, for try as he will he is unable to leave the elderly maiden's side for one little minute, but he makes the most of a bad bargain and adapts himself as best he can to the situation.

After this experience he can take no chances, so he sends a pretty red shawl to the young girl with a message that he hopes she will wear it that evening in the garden. The plan in which the letter was concerned having worked so well, the girl presents the shawl to the aunt and tells her that it is from the squire also. Of course auntie is much pleased, and is only too happy to agree to the squire's condition and wear the shawl in the garden. And then the young lovers meet and talk over the situation and decide that they must watch the outcome of the drama which they have set in motion, and which seems to be in a fair way of reaching a climax very soon. The girl suggests that they climb the tree which overhangs the summer house and watch from the protection of its leaves what happens below. As auntie is not favourable to the young man's suit, he has no particular desire to meet her and consequently is only too glad to accede to the suggestion.

They are hardly ensconced in the tree when auntie appears, dressed in her finest, the shawl draped coquettishly about her head and shoulders, and sits down in the summer house to wait for the squire, her heart in a flutter of expectation. The squire is not long in coming, and he is elevated to the seventh heaven of delight when through the lattice of the summer house he sees his gift being worn by the girl to whom it was sent,—at least he thinks so. He approaches softly and speaks in a low tone to the figure within the summer house and sees an affirmative nod of her head. Up above them the picture is flashed upon two young people, looking over the branch of a tree and enjoying rapturously what happens below. Then the squire, mustering all the courage that is in him, proposes to the lady wearing his gift, and is gently and sweetly allowed to take her hand in acceptance of his offer. Again we look up into the tree and see the young lovers fairly hugging each other in ecstasy at the success of their plan.

And then comes the denouement. The squire, clasping in his arms the unresisting form of his now affianced wife and gently raising her head to his that he may seal the betrothal with a kiss, discovers to whom he has proposed and by whom he has been accepted. He starts back in amazement, but at that instance there is a soft laugh behind him and, being a wise old man, he understands what has happened. The young people come down from the tree and, approaching, hold out their hands in earnest congratulations. And the squire,—well, he looks at them and looks at the lady who is leaning on his breast so fondly. And then, being a *real* sport even though he is a country squire, he says to himself, "it is not such a bad bargain, after all, and I will refuse to let these two young scapegraces have the laugh on me." Consequently he takes the extended hands and shakes them warmly, responding gallantly to the proffered congratulations.

And then there is a quaint little touch of heart interest, for the young girl asks auntie if she may have the youth at her side, and auntie out of the goodness of her heart and willing to share her responsibilities with her new found lord and master, asks him for his consent to the marriage of the young people. He looks at the pretty girl, swallows hard and gives the desired consent.

For pure, roguish fun and wholesome sweetness the comedy is pretty hard to beat, and it is played by a special cast which would do credit to almost any picture. It is a real, solid, sure "hit," this little comedy, and everybody will like it and enjoy it.

Edison Film No. 6670 **Copyrighted, August, 1910** **Released, October 19**

Code, VLIJMSTEEK **Length, 423 feet**

Bumptious Takes Up Automobiling

(COMEDY)

OF course, it would be foreign to his character to admit that there was anything about an automobile that he did not know, and he scornfully refuses the instruction offered when the machine is delivered to him, dismissing the demonstrator in the curtest manner possible. He is even so confident of his own ability that he does not practice in private before inviting his family and friends to take a ride with him. For some reason the machine does not start off promptly when he takes his seat and does what he thinks ought to produce immediate results. The

levers, cranks and so forth fail to start the obstinate auto, and he is obliged to descend and look things over. Then he remembers that he has forgotten to crank the engine, this enlightment coming from the book of instructions which he condescends to look over. The cranking is not so easy as it looks, and results in his getting a "kick back" and a bad fall.

After various experiences of this kind his friends become distrustful and refuse to ride with him. Whereupon he intimates that he will show them what a "joy-ride" really looks like. For some unaccountable reason the machine starts off promptly this time, but it has only gone a few feet when it takes a backward jump, and the last we see of it it is speeding away backward up the road, to the amazement of his friends.

The scenes that follow show the exciting experiences which Mr. Bumptious gives himself in the machine, which in spite of all its efforts continues to run backward with lightning speed up hill, down dale and across the country. He runs to the very edge of a bridge and barely escapes tumbling over it by a sudden turn. He dodges a telegraph pole by a hair's breadth. when the machine runs up on to the sidewalk and finally brings up with a bang against a huge tree, the shock throwing him up against the trunk, where he clings for dear life. When he has descended from this position and rubbed his bruised arms and legs he decides that automobiling is a sport that belongs to someone else, and for which his talents are not particularly suited.

At this moment a farmer appears leading a little donkey home after a day's work and Bumptious full of scorn for his much despised auto, offers to make a trade with the farmer, the donkey for the machine. When the latter is convinced that Bumptious is not crazy he at once accepts the offer and takes his seat in the machine. And then to Bumptious' horror and surprise the machine starts off exactly as it should, and the farmer rides off in the distance with perfect ease and contentment, leaving Bumptious standing in the middle of the road holding the bridle of his newly acquired donkey !

We next see his arrival at home, an arrival which does not compare favourably with his departure and which causes his friends much merriment.

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ALICE'S ADVENTURES IN WONDERLAND

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A TREAT FOR YOUNG AND OLD

THIS immortal work has been put into film,—if not for the first time, at least for the first time adequately. All the dainty humour of the wondrous tale has been retained, and the characters in the film look as though they had just stepped out of the book—so faithfully has the spirit of the original illustrations been preserved. Think of the treat in store for the children in seeing their beloved friends actually walk and move. And not alone the children but we "grown ups," whether Alice is amongst our early recollections or not, will see the film story with full appreciation of its fanciful humour and a better and more cheerful attitude towards life for having seen it.

No. 6677 Code, VOCAZIONE App. Length, 1000 feet